



<http://www.csuci.edu/ira/index.htm>

**Application**  
**Instructionally Related Activities Funds Request**  
**2013-2014 Academic Year**

**DEADLINES: Application Submitted to AVP:**  
**Fall and Academic Year 2013-14: 03/01/13**  
**Spring 2014 deadline: 10/01/13**

**Submittal Process:** Applications must be first be signed by your program chair and then submitted to the appropriate AVP for approval. AVP's will next forward application to the IRA Coordinator for review. If there are questions or concerns, you may be asked for revisions or additional information. The IRA Coordinator will then forward applications to the IRA Committee for consideration.

**Fiscal Management:** Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

**Duplicate requests-** if Sponsor is submitting multiple proposals for recurring events involving speakers, musicians, etc., please combine your requests into one proposal.

**Activity Title:** (PAMU 330) Jazz Performance/Clinician Series

Project Sponsor/Staff (Name/Phone): **Steven Marsh: 310-621-6210**

Activity/Event Date(s): **2/19/2014, 3/26/2014**

Date Funding Needed By: **Jan. 2014**

*\*\*Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2013 and for Spring Requests early January 2014.*

Previously Funded by IRA?  YES  NO If Yes, what Semester/Year? **Fall '13, Spring '13, Fall '12**  
 Proposal(s) # **569, 518**

Report submitted for previously Funded Activity?:  YES  NO

**\*Please attach copy of previous IRA Report**

Academic Program or Center Name: **PA**

Estimated total Course Fee revenue: **0**

Amount Requested from IRA: **\$2,025** (Should match "Total Requested from IRA" on Page 5)

Estimated Number of Students Participating: **100 - 125**

## Conditions and Considerations Checklist

Please check if any of the following apply to your IRA:

**Artist/Performer/Speaker Fees & Honoraria**- On the Activity Budget, please indicate whether the vendor's price was set by you / CI representative, or is a fee that was set by the vendor themselves.

**Large Event**- For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.

**Equipment Purchase**- If requesting large equipment purchase -over \$200, or will be a fixture installed on campus- Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.

**Field Trip**- Sponsor must comply with all policies found at <http://www.csuci.edu/hr/AcademicFieldTripGuidelinesandForms.htm>. If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).

**Involves Human Subject Data Collection for Public Dissemination -Requires IRB Approval.** If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects – from simple surveys to complex biomedical procedures – must be reviewed and approved by the IRB *prior* to starting the research. Data for "Public Dissemination" indicates interviews/surveys that result in a journal/poster session/newsletter, etc.

**Exempt from IRB Approval** –If your project is exempt from IRB review, include copies of correspondence with IRB Board. It is the Project Sponsor's responsibility to inquire with the IRB **prior** to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed.

**IT Requirements**- If your activity has IT requirements, your application requires proof of correspondence and approval from IT Administration.

**International Travel**- Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application.

**Risk Management Consultation**-Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.

**Space/OPC Requirements, Infrastructure/Remodel**-Requires proof of correspondence with OPC Administration.

**Late Submission** - Requires explanation for emergency funding.

Other -

Instructional Related Activities  
Report Form

SPONSOR	DEPARTMENT
Steven Marsh	Performing Arts

ACTIVITY TITLE	DATE (S) OF ACTIVITY
PAMU 330 Jazz concert Series - Jazz Quartet w R. Blake & K. Elliott	Feb. 19, 2013

PLEASE EXPLAIN (1) DESCRIPTION OF ACTIVITY; (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S); AND (3) WHAT YOU LEARNED FROM THE PROCESS.

1. LOS ANGELES BASED GUEST MUSICIANS RUSSEL BLAKE AND KENNY ELLIOTT JOINED CSUCI PROFESSORS PAUL MURPHY AND STEVEN MARSH TO PRESENT A JAZZ QUARTET CONCERT FOR OUR STUDENTS. MUSIC FROM SEVERAL TIME PERIODS IN JAZZ HISTORY WERE PERFORMED, AND THE ORIGINS AND STYLISIC TRAITS OF EACH MUSICAL SELECTION WERE DISCUSSED. SPECIFIC JAZZ PERFORMANCE TECHNIQUES WERE DEMONSTRATED BY OUR GUEST ARTISTS, AND THE AFRICAN-AMERICAN SOURCE OF JAZZ MUSIC WAS FURTHER REINFORCED.

2. THIS PERFORMANCE/LECTURE WAS FOR MY "JAZZ IN AMERICA" COURSE. MOST OF OUR STUDENTS HAD PREVIOUSLY NOT SEEN JAZZ MUSIC PERFORMED BEFORE, SO THIS WAS A GREAT OPPORTUNITY FOR OUR STUDENTS TO SEE AND HEAR JAZZ MUSIC IN PERSON. THE STUDENTS WERE ALSO ABLE TO HEAR SOME OF THE MUSICAL ELEMENTS THAT I HAVE TOLD THEM ABOUT IN CLASS, INCLUDING THE 12 MEASURE BLUES SONG FORM, THE 32 MEASURE AABA SONG FORM, IMPROVISATION, TRADING BETWEEN INSTRUMENTS, WALKING BASS, AND SWING AND LATIN MUSIC BEATS ON THE DRUMS AND BASS. SOME STUDENTS FROM OTHER COURSES AND DISCIPLINES ALSO ATTENDED THIS EVENTS.

I ALSO GAVE MY "JAZZ IN AMERICA" CLASS A MULTIPLE PAGE WRITING ASSIGNMENT IN CONNECTION TO THIS CONCERT (A FEW EXAMPLES CAN BE SEEN WITH THE MATERIALS THAT I HAVE ATTACHED HERE).

3. EVERY STUDENT WHO EITHER WROTE A PAPER FOR ME OR SPOKE TO ME PERSONALLY AFTER THE CONCERT, INDICATED THAT THESE CONCERTS ARE ESSENTIAL TO THEIR UNDERSTANDING OF JAZZ MUSIC. THE STUDENTS WERE OVERWHELMINGLY POSITIVE IN THEIR WRITTEN RESPONSES ABOUT THIS CONCERT. THROUGH THE WRITING ASSIGNMENT, I WAS ALSO ABLE TO IDENTIFY SOME STUDENTS WHO HAVE PROBLEMS WRITING CORRECTLY AND LOGICALLY. FOR THOSE STUDENTS, I SUGGESTED SOME WRITING RESOURCES, SUCH AS SEEKING HELP AT THE LIBRARY WRITING CENTER.

Evaluation forms and student comments are already on file w/ IRA Committee / Lisa-Ayrs-Smith,

**EXCERPTS from STUDENT WRITING ASSIGNMENTS**

about

**Jazz in America concert #1, FALL 2013**

On September 16, 2013 Cal State Channel Islands hosted its first concert of the year. We had the pleasure of hearing four immensely talented musicians play a number of jazz selections, and teach us a little more about jazz music and history with examples.

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This concert was organized by our professor and was made possible by funds from the instructionally related activities. I would like to express my gratitude to the IRA committee for understanding the need for music education at our school. It is impossible to grasp the concept of music without being involved in its creation and absorbing its entirety. I feel that it is as important to a non-performance class to listen live to the material being studied as it is for a performing class to play it. If still looking for reason to keep the in-class concert in the curriculum for future sections, take note of the fact that until this concert I personally had not heard a live jazz concert and my potential enthusiasm was limited until I experienced this concert.

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In conclusion, the concert was a great way to start the year and in total this was one of the most educational in class concerts that I had attended here at the school. I felt this concert was full of information and each musician really answered everyone's questions in depth, which fully provided insight of jazz music. Looking at the reaction of the audience I feel everyone really enjoyed it, as did I. Each song was a different type of jazz that gave very different emotions and enjoyment. I have personally learned that although jazz takes a complex ear and taste there is most likely a subgenre that you may enjoy. This was a great way to start the semester.

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I have a soft spot for the swing style. It moves and it grooves. It gets your feet tapping and your fingers snapping, preferably on beats two and four. So, this first song was one my favorites that they played, not only because it was a swing style, but because the band members' dynamic was still being worked out. Everyone was still getting a feel for one another's musical language and that's what made that first song so intriguing.

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The concert was very well constructed and gave a great understanding of Jazz music and helped the audience really understand the difference between the styles as well as see the amount of freedom that an artist has when playing jazz music to display their own emotions to the song while playing. It was truly an enjoyable experience.

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I found that in this concert, it made a lot of what we had learned in class easier to understand. Hearing the difference between the tenor, baritone, and alto sax in person helps to clarify and differentiate each instrument. Also, the sizing of each sax made it easier to visualize. So now I can associate the sound of the instrument with what it looks like, and typically, the smaller the instrument, the higher pitched the sound is.

Having the band open the concert up by performing examples of key characteristics that are heard in Jazz music really helped to make connections for me. By doing this, I found myself able to hear these characteristics throughout the other songs, and it made it easier for me to identify. Also, I found myself catching examples throughout the music of different types of solos and improvisations that we discussed and learned in class. For me, it was exciting to be able to identify those and hear them in person, rather than from a recording. Since I am a visual learner,

# Student comments - p. 2

the concert really helped me apply what I had learned in the class room to a realistic atmosphere. It made the concepts more clear, and allowed me to analyze the music at an entirely different level.

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Ultimately, this experience was a great way to see live example of the concepts learned in class. It was especially interesting to see that the foundation of jazz is all in improvisation.

I loved having the opportunity to see this live performance and look forward to being able to experience more. It truly provides a hands-on opportunity to gain a true understanding of the coursework. I think I can speak for many of us when I say this use of the Instructionally Related Activity funds is definitely appreciated by the students and we welcome more of it.

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Overall, this performance opened up my mind about other kinds of music. Mostly, jazz, of course. It was invigorating in a sense, mainly because I have not been exposed to much jazz in my life. Before this concert, I had always considered jazz "old people" music and never gave it an honest chance. Watching each musician play with so much passion and energy gave me a reason to give this genre of music another chance to win me over. If given the opportunity, I would attend another one of these performances.

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Overall, the jazz concert presented was a good example of how Instructionally Related Activity funds should be used. Within the case of jazz, an art form that is performed with such emotion, I think it is beneficial to witness its performances in person and not just continuously from a computer. I am now looking forward to attending jazz concerts in the near future.

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I think jazz is fun to listen too but very hard to hear what all the instruments are doing. The concert was great because I can visually see all the things that I could not distinguish or hear.

To conclude, it is important to note that this was my first ever Jazz concert. I discovered that there is a great deal of freedom and creativity involved in the musical conversation with the instruments involved in a jazz band.

**Instructional Related Activities  
Report Form**

SPONSOR	DEPARTMENT
Steven Marsh	Performing Arts

ACTIVITY TITLE	DATE (S) OF ACTIVITY
PAMU 330 Jazz concert Series - Magness/Watson Blues Concert	Feb. 5, 2013

**PLEASE EXPLAIN (1) DESCRIPTION OF ACTIVITY; (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S); AND (3) WHAT YOU LEARNED FROM THE PROCESS.**

**1. THE BLUES MUSIC DUO OF JANIVA MAGNESS AND JUNIOR WATSON PERFORMED VARIOUS SONGS FOR OUR STUDENTS. THEY ALSO SPOKE AT LENGTH ABOUT THE HISTORY OF THE MUSIC, AND GAVE BACKGROUND ON THE SONGS AND ARTISTS THAT THEY WERE PRESENTING DURING THE CONCERT.**

**2. BLUES MUSIC WAS AN ESSENTIAL INGREDIENT THAT LED TO THE FORMATION OF JAZZ MUSIC. MOST OF OUR STUDENTS HAVE NOT HEARD REAL BLUES MUSIC BEFORE, SO THIS WAS A GREAT OPPORTUNITY FOR OUR STUDENTS TO SEE AND HEAR BLUES MUSIC IN PERSON. THE STORIES OF THE OLD BLUES MASTERS THAT WERE TOLD DURING THIS PRESENTATION, ALSO GAVE OUR STUDENTS SOME NEW INFORMATION ABOUT THE ROOTS OF THIS MUSIC. THE STUDENTS WERE ALSO ABLE TO HEAR SOME OF THE ELEMENTS THAT I HAVE TOLD THEM ABOUT IN CLASS, INCLUDING THE 12 MEASURE BLUES SONG FORM, AND THE USE OF BENT PITCHES IN BLUES MUSIC.**

**I ALSO GAVE MY CLASS A WRITING ASSIGNMENT IN CONNECTION TO THIS CONCERT (SAMPLES CAN BE SEEN WITH THE MATERIALS THAT I SUBMITTED).**

**3. I SAW ONCE AGAIN THAT JANIVA MAGNESS IS A BIG HIT WITH OUR STUDENTS (HER SECOND VISIT TO CSUCI). THE STUDENTS WERE OVERWHELMINGLY POSITIVE IN THEIR WRITTEN RESPONSES ABOUT THIS CONCERT. THROUGH THE WRITING ASSIGNMENT, I WAS ABLE TO IDENTIFY SOME STUDENTS WHO HAVE PROBLEMS WRITING CORRECTLY AND LOGICALLY. FOR THOSE STUDENTS, I SUGGESTED SOME WRITING RESOURCES, SUCH AS SEEKING HELP AT THE LIBRARY WRITING CENTER.**

**\*\*Please attach assessment forms from students, list of attendees, peoplesoft program report**

E-mail to the Dean's Office  
30 days after activity

*Evaluation forms and Student Comments  
are on file with IRA Committee / Lisa Ayers-Smith*

## STUDENT FEEDBACK FOR STEVE MARSH'S I.R.A. CONCERTS

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CSUCI was lucky to have two great blues performers Janiva Magness and Kirk Fletcher. The intimate performance featuring only a guitar and a voice, created a raw one-on-one session for the viewers.

Kirk Fletcher is considered to be one of the best young guitar players of the Blues scene. His upbeat personality filled the room as he played the guitar. Janiva has a powerful voice that spoke on behalf of Blues music. Her lyrics told a story that had emotion and life, just as the original Blues artists had accomplished. The music she sang could not have been portrayed any better, as her soul poured into her lyrics. Janiva was recognized by the B.B. King Entertainer of the Year in 2009, an award that has been given to other premier Blues and R&B artists. One could hear the same passion and devotion in her own lyrics as you can hear in many of the old Blues singers. It truly was an honor to be able to listen to real, emotional, and powerful music that will hopefully carry on throughout history and prove timeless.

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When I heard that our class was going to experience a blues concert with Janiva Magness and Kirk Fletcher on campus, I lit up. I love music, so getting the chance to hear a new style live was exciting. I always knew that music was therapeutic, but I never thought a blues song could have so much emotional impact on me emotionally. The sound of Janiva's voice gave me goosebumps, and her lyrics were powerful. This was definitely an experience that I am never going to forget, and I am glad that I was introduced to a new type of music.

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Janiva Magness and Kirk Fletcher were absolutely wonderful. Ms. Magness was the vocalist, and she had the emotion and mood with her voice. Janiva was the kind of singer that could make every song sound like it was about me. One of the best parts of the concert was that we were able to ask questions, and hear about their musical histories. It was clear to see that no one chooses to become a blues musician, the blues definitely chooses you!

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**Application**  
**Instructionally Related Activities Funds Request**  
**2013-2014 Academic Year**

**Requirements and Signatures**

Please provide the following in your application:

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

**Jazz Performance/Clinician Series. (PAMU 330)**

This jazz music themed concert/demonstration/lecture series will provide our Performing Arts students the opportunity to hear top professional jazz musicians from Los Angeles in performance. The double pronged intent of this proposal is also to pay our guest musicians enough money so that they can spend the entire day at CI. We want our guests to perform for as many PAMU classes as possible, and we want our guests (Bass, Drums, Trombone/Trumpet) to give private instrumental instruction sessions to our CI students. Thus far, our department does not have any music faculty who specialize on those particular instruments. So this will be a great opportunity to have a lot of our students see the concerts, AND get some much needed private music instruction for our CI students for whom we have no instructors on their instruments.

Our guest musicians are very experienced and successful in the music business. Performing Arts students who are contemplating going into the performing fields will greatly benefit from conversing about the business with these working pro musician/composers.

This concert series will allow students to see and hear America's original musical art form - Jazz. Students will have the opportunity to interact with our guests and ask questions about musical performance techniques. These concerts will vividly illustrate the musical concepts that we teach in our Jazz in America class. Students have written many positive comments about our past jazz concerts. They say that the live music events really bring home for them exactly what has been discussed in class.

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses.

- a. Please list all classes that directly relate to the proposed activity.

- b. For each class listed in #2a, describe in detail how exactly the IRA activity will be integrated with the class's activities, how often/ on what expected date(s), and to what extent.

**FOR ALL RELATED COURSES - each concert will take place on the dates listed on the first page. All PA students will be encouraged to attend all of our IRA events.**

PA 101 - Introduction to the Performing Arts: An opportunity to observe fine musical performances by several very accomplished musicians. Students will become acquainted with some of the musical repertoire encountered in jazz music. Students will witness the performance process, and will learn about the subtle non-verbal bandstand communication (cues) that commonly takes place during jazz performances. Students will be able to ask the artist about his or her preparation methods, and inquire about their mindset while in performance mode.



PAMU 100 – Music Appreciation: From witnessing these musical performances, students will gain an appreciation of various jazz musical styles and performance practices. Students will become acquainted with excellent musical repertoire from both the classical and jazz music styles. Witnessing live musical performances are essential to the study of music. Jazz music is America's major contribution to the world's musical culture, and this music is very worthy of study in any Music Appreciation course.

PAMU 333 - Varieties of Music: Students will gain familiarity and knowledge with this very important variety of American music – Jazz.

PAMU – 200 History of Rock: the Blues and Jazz were developed long before Rock 'n Roll, and both styles fed into the development of early Rock music. "The Blues had a baby, and they called it Rock and Roll."

PAMU 261 - Music Theory: many of the musical concepts taught in Music Theory will be demonstrated through the music presented on this program. By observing this live music performance, students will increase their understanding of the musical elements of melody, rhythm, harmony, chord progressions, and thematic/motivic development. These students will learn how jazz musicians need to have hundreds of different scales and chords memorized in order to effectively deal with this challenging music.

PAMU 333 - Jazz In America: These live jazz performances are the most vital component of our Jazz in America course. This course has been one of the most popular courses on campus for many years. Our Jazz in America students will witness and appreciate real jazz music being played live by some very accomplished musicians and vocalists. This live music experience is essential to students' understanding of the course content of this class! Students often remark how these live concerts bring their understanding of this music to a much higher level.

PAMU 202 – Group Guitar: our very own Dr. Paul Murphy will be playing his guitar at both of these concerts. Dr. Murphy is highly skilled at his craft. It goes without saying that all of our guitar students of every skill level need to attend these events. The role and function of the guitar in jazz music will be discussed.

PAMU 337 - Music In History: Jazz music is a part of the curriculum for this course (which I also teach). Students will gain more familiarity with the musical characteristics of jazz music, become familiar with some of the jazz music repertoire, and gain an understanding of common jazz music performance practices. During the performance, the historical background of these pieces of music will be discussed, as well as the social and cultural situations that were present during the history of jazz music.

PAMU 308 - University Orchestra: part of this proposal is for our musical guests to lead Master Classes, clinic the Univ. Orchestra, and give private music instruction on their respective instruments while they are on campus for the day. Further more, our University Orch. musicians will have the opportunity to observe some high caliber performance by our guest artists. Through witnessing these performances, and through dialog exchanges with the artist, our students will gain a better understanding of the huge amount of practice time that must be invested by someone who wants to become highly skilled in music. Lessons gleaned from observing our highly skilled performer, can be applied to our CI students' own music practice/performance.

PAMU 307 - The University Chorus sometimes performs jazz and gospel related music. Through the performances and discussions taking place during these presentations, our CI chorus members will gain greater insights into how this music is performed. The all important, yet elusive "swing feeling"

will be demonstrated and discussed. After acquiring a greater understanding of jazz music, our vocalists will bring a more authentic interpretation to their own performances of similar music.

PAMU 109 & 309 Private Lessons (all instruments): By observing the performances of highly skilled professional musicians and vocalists, students who are studying ANY musical instrument and any musical style can gain valuable insights about the musical preparation and performance process, and then they can apply that kind of dedicated work ethic towards their own musical endeavors.

PA 499 - Capstone: as our PA student get ready to graduate and enter the professional world, what could be better than to interact with our musical guests, who are all very established in the pro music scene of LA/Hollywood? Seeing great professional performances in person is the ultimate lesson!

PA 491 – Entertainment Industry Lectures: We are bringing top industry professionals to campus for our students, so they can observe, experience, and interact with our guests. My concert series will be an excellent supplement to this course's content.

**3. Learning Outcomes.** List all expected learning outcomes, as connected specifically with each course listed in #2.

**PA 101** - Identify, interpret, and appreciate choices made in performances.  
Understand basic performance vocabularies.  
Demonstrate an understanding of performing arts and artists by commentary on a local production

PAMU 100 - Analyze their subjective and objective responses to a given piece of music  
Identify generally the period of a work of music not previously encountered  
Demonstrate in writing their ability to make judgments about the quality of a piece of music

PAMU 333 - Varieties of Music:  
Identify generally the country, region, or style of a musical work not previously encountered  
Discuss in writing the nature of music as a cultural phenomenon  
Compare the various uses of music in world cultures  
Analyze the structure of a piece of music both subjectively and objectively  
Write intelligently about their cognitive and affective responses to music

PAMU 200 - History of Rock:  
Identify songs or styles of popular music not previously encountered  
Compare the musical styles from different decades in popular music

PAMU 261 - Music Theory: These performances will be very relevant to the study of music theory.

**PAMU 330 - Jazz In America: My students will be given a writing assignment about these concerts!**  
Compare various styles of jazz from traditional jazz to contemporary jazz  
Speak and write about the interrelationships of music in general to the humanities and the social sciences

PAMU 202 – Group Guitar:  
Differentiate between different musical styles of the guitar, including ethnic and international styles,  
Discuss in writing musical characteristics and techniques utilized by guitarists, Write intelligently about a guitar concert they previously attended, Speak knowledgeably about the importance and influence of guitar in popular music

PAMU 337 - Music In History:

PAMU / HIST 337

Articulate key concepts regarding the history of music and music in history by incorporating multicultural perspectives.

Evaluate and discuss music in history within multicultural perspectives, including world music.

PAMU 308 - University Orchestra: **The students will watch our guests perform these course outcomes:**

Play in tune, with no more than 5% deviation. Play with correct articulation and rhythmic precision.

Strings: Play with correct bowing and fingering techniques. Percussion: Play with precise rhythmic articulation, and blend with other instruments. Blend with all other instruments. Winds: Play with correct tone and fingering techniques. Brass: Play with proper tone production, and blend with softer instruments.

PAMU 307 - University Chorus: **Chorus members will observe all of the outcomes listed below:**

Sing repertoire music using correct voice production techniques (support, posture, etc.).

Produce vocal music with tone quality appropriate for the style of music performed.

Sing in tune, with no more than 5% deviation.

PAMU 109 & 309 Private Lessons (all instruments): **Students will see the following outcomes in action:** Produce proper tone on their instrument or voice. Play stylistically correctly, using proper tone, expression, and embellishments from all stylistic periods.

PA 499 - Capstone: Students will observe all of the following:

Communicate skillfully with an audience in performance.

Apply the principles of performance in dance, music, or theater.

Reflect on how personal experience informs understanding of theory and practice

PA 491 – Entertainment Industry Lectures.

I cannot find this class' official outcomes, but the benefit of interacting with my successful professional musician friends from the Hollywood industry is rather obvious.

**4. Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals. **Please note that a report will be due 30 days after your activity.**

All students attending the event will be asked to write an assessment to the concert, using the IRA Student Evaluation form. They will write their thoughts about the importance of the event, what they learned about music and performance, and how they have benefitted from the event. The students in my courses will be required to write a multiple page, in-depth review/summary of what they learned about the musical styles that were demonstrated at the events. The writing assignment for my class will serve to address our University's goal of writing across the curriculum.

**5. Activity Budget.** Please enclose a complete detailed budget of the entire activity. **Bold** specific items that you are requesting IRA to fund (Page 6).

Total amount requested for 5 musicians coming up from LA, and spending the entire day on campus teaching and performing for our students = **\$2,025.**

**See attached budget.**

**6. International Trips. DNA**

**7. Sources of Activity Support. DNA**

**8. Audience/ Marketing/Promotions.** Who is your intended target audience? How will your event be advertised to students?

My primary intended audience will be the CI students enrolled in the Performing Arts classes listed above. Any other students, faculty, staff, and community members are also welcome to attend this event. This event will be advertised by the posting of printed posters around campus, by announcements and emails sent to all of the targeted courses (as listed above), and through the widespread use of social media. This event will also be posted on the Performing Arts Events calendar, and in the Events section of the myCI website.

**9. Sustainability.** If appropriate, indicate how the content or delivery of the project promotes sustainability at CI.

**These events will be mainly advertised via the CI Events electronic delivery system and social networking, to minimize the use of paper and other resources.**

**10. Images.** For previously funded IRA activities, include copies of images from past IRA activity or activities, demonstrating student participation and levels of students served.

**I have previously submitted hundreds of students' written IRA evaluations, concert reports, and also many posters of my IRA events. Those items are already on file with the Committee and Lisa Ayers-Smith for your inspection. Some samples are attached here.**

**11. Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations herein.

# IRA Activity Budget



## Jazz Performance/Clinician Series (PAMU 330)

Name of Sponsor: Steven Marsh

Account	Operating Expenses	Amount	Comments/Notes
<b>A. Artist/ Performer/Speaker</b>			
601801	Special Consultants (existing CI employee)		
613801	Professional Svcs/ Speaker Fees (Price set by vendor)		
613802	Honoraria (Price set by CI)	\$2,000.00	Sponsor set this honoraria. Musicians are driving up from LA.
613001	Other consultants/ staff		
	Other		
	<b>Artist/Performer/Speaker/Consultant TOTALS</b>	<b>\$2,000.00</b>	
<b>B. Supplies &amp; Services- Other</b>			
660831	Copier Chargeback		
660002	Printing (Not Promotional)	\$25	
660833	Promotional Items		
660017	Publications		
660890	Registration- Conferences & Meetings		
660009	Workshops with a Training Component		
	Equipment Rental or Purchase		
660090	Event Signage (wayfinding on day of event)		
660835	Event or Parking-related Staffing		
660003	Supplies & Services- Other		
660003	Supplies & Services- Other		
	<b>E. Other (please specify)</b>		
	<b>Supplies &amp; Services- Other TOTALS</b>	<b>0</b>	
<b>TOTAL EXPENSES</b>		<b>\$25.00</b>	

5 different musicians - each spending the entire day at CI, performing and giving private instruments instruction to our students (Two days of concerts/teaching)

	2. Revenue	Amount	Comments/Notes
	A. Course Fees		
	B. Ticket Sales		
	C. Additional Sources of Funding		
<b>TOTAL REVENUE</b>		<b>0</b>	
<b>E. TOTAL REQUESTED FROM IRA</b>		<b>\$2,025.00</b>	

### Other Expenses

660832	OPC Chargebacks & Facility Use Fees		
	Other		
	Parking (please describe)	\$48.00	
660017	Advertising & Promotions		
<b>TOTAL OF OTHER EXPENSES</b>		<b>\$48.00</b>	